



THE UNIVERSITY *of* EDINBURGH

Edinburgh Research Explorer

Dwelling as an approach to creative pedagogy

Citation for published version:

Hughes, D 2014, 'Dwelling as an approach to creative pedagogy', *Art, Design and Communication in Higher Education*, vol. 13, no. 1, pp. 73-87. https://doi.org/10.1386/adch.13.1.73_1

Digital Object Identifier (DOI):

[10.1386/adch.13.1.73_1](https://doi.org/10.1386/adch.13.1.73_1)

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Peer reviewed version

Published In:

Art, Design and Communication in Higher Education

Publisher Rights Statement:

© Hughes, D. (2014). dwelling as an approach to creative pedagogy. art and design communication in higher education.

General rights

Copyright for the publications made accessible via the Edinburgh Research Explorer is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy

The University of Edinburgh has made every reasonable effort to ensure that Edinburgh Research Explorer content complies with UK legislation. If you believe that the public display of this file breaches copyright please contact openaccess@ed.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.



Dwelling as an approach to creative pedagogy

This research paper looks to provide an alternate account of creative pedagogy to the predominant view that maintains that change and the generation of options is the bastion of creative teaching. A tenet of modern art is that it eschews continuity of form in favor of ideological disjuncture. The zenith of this paralogical development being the dematerialization of the art object and the conceptual turn in art making. From 1968 onwards, free from material certainties, and aiming itself beyond the commodity address of historic modernism, contemporary art has proved to be an uncomfortable relative of education. Artistic practice has developed problematic relationship to knowledge. A contested and unshackled pursuit, it possesses no consistent method and it's teaching is cloaked in the overtly mythological outline of tacit-knowledge. The resurgence in popularity of Donald Barthelme's 1987 essay 'Not knowing' is symptomatic of the hiatus that is now at the center of the expansion of artistic pedagogy. This paper sees the known and accepted view of the development of art pedagogy subjugating a parallel account of creative development that has stasis, dwelling, and the maintaining of a fixed position at its core. This research suggests that an alternate account of artistic creativity can be developed from a number of artists that emerged during early and late 1960s whose artistic contribution was to establish a fixed and defined position that has remained unchanged for over 40 years. This paper will look at the artistic work of two British Artists who have long standing relationships to British and European Art education (Alan Charlton, Roger Ackling) to present a counter point to 'not knowing'.

Introduction

'Not knowing' as an artistic methodology occupies an un-paralleled position of authority over both contemporary Fine Art practice and pedagogy. Set up and established by many (Barthelme 1987, Fisher and Fortnum 2013) as a bedrock necessity of creative work, not knowing's genesis parallels the development of contemporary art away from distinct mediums towards post and inter-medial strategies. As twins, not knowing and the expanded field of contemporary art are self-legitimizing and entwined. Post 1945, art has made consistent steps away from the materiality of traditional materials towards a working sense of matter in which even 'non-art' can be seen to emerge from within a tradition. In a comparable manner British art education has gradually eschewed its material beginnings, and even within degree programme's that have retained their modernist origins within Painting and Sculpture still have to contest with an expanded notion of practice (see Krauss, 1979). Increasingly in the last 25 years pedagogic accounts of creativity have developed towards embracing and privileging intuition, causality, and unprecedented change. Guy Claxton's 'Anatomy of intuition' is a very useful and replete contribution to accounts of intuition in practice that still values overt difference in creative thought. This paper looks to contest this overly dominant account of artistic pedagogy. As Undergraduate Fine Art degree programme's within the UK increasingly rely upon the rhetoric of not knowing, the accompanying pedagogic accounts rely heavily upon oblique and non-transferrable processes and experiences. As Claxton states in relation to creativity and problem solving 'the more keenly one seeks a solution or an explanation, the more likely one is to come up with thoughts that are conventional and

uncreative' (Claxton, 2000, pg: 39). The point that this paper wishes to advance is that a number of artists who emerged within the dematerialized epoch 1968-74 can provide a compelling antidote and necessary companion to 'not knowing'. This paper looks to address that which remains absent, and as such argues that not knowing whilst illuminating and necessary to creativity, also subjugates a key element of its own rhetoric. Repetitious practices such as the ones that I will refer to advance an artistic methodology that does not rely on the purely visual in the manner that current advocates of 'not knowing' valorize. This paper will specifically refer to British artists Alan Charlton, and Roger Ackling as advocates of artist's oeuvre that demonstrates an adherence to a fixed position beyond the necessities of stylistic display. I have chosen these as exemplars as they share a long-standing commitment to British and European art education and therefore allow me specifically to address the problem that exists within this locale. For the past 45 years Roger Ackling has been burning, with the aid of a magnifying glass, parallel lines on discarded wood, and in 1972 Alan Charlton made a statement, 'I am an artist who makes a grey painting' which has maintained governance over his artistic outlook. These artists share a nuanced relationship to change as an agency giving value. I would not wish to extoll the virtues of restriction and limitation as some kind of replacement pedagogy for one built upon neo-Heraclitian change. I think it would be intractable to present a new model. Rather I would prefer to suggest ballast to a pendulum that has to my mind not swung back from change exercising itself as a constant. Dwelling, remaining the same, working within set and fixed parameters is a facet of not knowing that remains absent from any account of artistic education.

The problem

British artists Alan Charlton, Roger Ackling are compelling for thinking through creative pedagogy as they would appear to present an anathema to the dominant accounts of creative practice. For John Dewey 'variability, initiative, innovation, departure from routine, experimentation, the manifestation of genuine *nisus* in things' (Dewey, 1964, pg: 86) are central aspects of creative work. The Flemish art historian and theorist Thierry De Duve outlines three stages that contribute to the development of the contemporary art school (De Duve, 1994). Firstly the nineteenth century academy (talent-equally distributed, skill *métier*, imitation-place of nature) secondly, the Bauhaus (creativity-universalism discourage talk of content, medium-distrust of skill as skill prevents questioning of medium, invention-paying attention to unexpectedness of student work is an unsuitable way of recording progress) and thirdly, the current condition (attitude- critical attitude, practice- fought against medium but without *métier* therefore practice, deconstruction- a symptom of teachers who critiqued invention but didn't know imitation-circa 1992). What I would like to address in the paper that follows are the opportunities opened by a pedagogy relative to a practice of restriction that are hitherto opaque and clouded by one dominated by variety and change. A number of artistic practices that arose within the wake of post-medial art-making present extreme limitation as a creative value. What agency can this method exercise within a climate of increasing intermediality?

The most popular approach to teaching, which is also reciprocated within a number of examples of artistic practice emblematic within a post media landscape, is to be found exemplified within Donald Barthelme's 1987 essay 'Not-Knowing'. I have both

knowingly and not knowingly subscribed to this famous approach to creative practice in which he states ‘without the scanning process engendered by not-knowing, without the possibility of having the mind move in unanticipated directions, there would be no invention’ (Barthelme, 2008 pg:12). I can certainly recall a number of instances within my own education both within art school, and since graduating, in which this maxim was applicable and, when retrospectively applied, could be viewed as a major guiding principle. I would always state that this kind of knowledge is applied retrospectively and after the fact, unlike the artists who I will detail whose approach is upfront and prescient within a working process. Not knowing is not a logical and intelligent series of events but rather exists as a working method that works ‘in spite of’ whatever intelligence an individual may have. As a methodology it is sympathetic to the Atkinson and Claxton ‘intuitive practitioner’

I find artists who have maintained a fixed artistic working method like Roger Ackling, Alan Charlton compelling for contemporary art educational thought as they present a counter point to a much vaunted *raison d’être* clearly established in UNESCO’s Learning to be (Faure, UNESCO, 1972), which is still traceable within current UK approaches to qualitative assessment and processes, that education should be responsive and future proof students. Its ‘four pillars of learning’ are:

1. **Learning to know:** to provide the cognitive tools required to better comprehend the world and its complexities, and to provide an appropriate and adequate foundation for future learning.
2. **Learning to do:** to provide the skills that would enable individuals to effectively participate in the global economy and society.
3. **Learning to be:** to provide self analytical and social skills to enable individuals to develop to their fullest potential psycho-socially, affectively as well as physically, for a all-round ‘complete person’.
4. **Learning to live together:** to expose individuals to the values implicit within human rights, democratic principles, intercultural understanding and respect and peace at all levels of society and human relationships to enable individuals and societies to live in peace and harmony.

One of the faces of this attitude that is most prescient is within approaches to professionalising curricula relevant to the commercial practices of contemporary art. Increasingly Undergraduate and Postgraduate Fine Art programmes align themselves with market factors and phrases such as ‘World of work’ or ‘The University for the industry professional’ illustrate how far the ‘knowledge economy’ is embedded within curricula. Since 1992 the commercialization of education has been felt sharply particularly within Fine Art programmes. Degree programmes aiming to act quickly to a change orientated art market, together they are companions in uncertainty.

My idea- not knowing as a method subjugates a way of working and thinking that is crucial to artistic work and artistic teaching.

The dominant approach to teaching art within UG and to a certain extent PG Fine Art based degree programmes within the UK is to embrace ‘not knowing’. Not knowing is a methodology largely associated with the American novelist Donald Barthelme.

Barthelme's 1987 essay discusses a number of different approaches to generating creative potential particularly in relation to fiction writing. It is an enchanting essay as it articulates clearly and powerfully how to react to creative uncertainty. It's a reassuring read that outlines the necessity for uncertainty as a starting position for creative work, if there wasn't uncertainty it seems to suggest there wouldn't be great artwork and of course this is largely correct. It's a meliorative piece of writing in that it seems aimed at easing the anxiety that naturally resides within the creative process. I think it is worth noting that although the essay does make a number of references to visual art its main agency, and occupation of its author, is in the pedagogy of creative writing. The essay was written towards the end of the 1980s and to my mind is perfectly timed and tuned to its time in some respects, and it is clear to see how and why it enjoys such currency. My own art education began in 1992 at the newly named Manchester Metropolitan University, one of the new Universities created as a result of the Higher Education Act of the same year. 1992 is the starting gun for research and the knowledge economy coming into contact with Fine Art degree programmes and their associated pedagogy and culture. Barthelme's essay 5 years previously anticipated the predicament that artistic activity would find itself when it is being discussed relative to knowledge production. Further to this the period towards the end of the 1980s signalled the end of any kind of recognisable manner of operation for artistic work, what Rosalind Krauss terms the 'the post medium condition' (Krauss, 2000). Following the conservative return to painterly figuration epitomised in the 1981 *New Spirit in Painting*, had run its course and the final Neoism of *neo minimalism* or Neo Geo as it was more affectionately remembered had abated, the beginning of the 1990s artistically appeared rudderless. Certainly by the time I began my Undergraduate degree in 1993 there was no effective way in which any artist should work. All options, the entire material world was a possible material, and this vertiginous experience fitted like hand in glove to Barthelme's reassuring approach. You could work with anything; you simply need to make some decisions and some choices. Some of these would be initial beginnings and some would be responses to accidental happenstance that occurred when different materiality collided. This predicament is characterised by Thierry De Duve as possessing critical attitude as opposed to talent or creativity (De Duve, 1994) Practice is important within this schema as opposed to say skill or medium, and deconstruction is the methodology of teaching adopted by lectures who are bereft of imitation as a guiding principle for their instruction. Its interesting to note how often 'practice' is utilised within pedagogical terminology although for 'professional' artists it's a much maligned and questionable adoption.

What this paper is proposing is that this lineage and reliance upon not knowing in part substantiated by a porous and open art-world, which is in turn mimicked by an overtly mercantile pedagogy, close but out of loop with current flavours, which results in an impoverished, if perfectly functioning account of creativity. Alongside the artistic developments that has advanced from the dematerialised object of the late 1960s and early 1970s which delivers us now to the 'anything goes' there is also a small yet compelling group of artists who could be said to be following an alternate path of creative work which would seem to eschew the plethora of options solicited by the developments for example, in the use of the artists body in the 1970s, the potential for artistic reflexivity opened up by affordable and portable video recoding and transmitting equipment from the late 1960s onwards. Further to this all these artists employ a degree of repetition that would suggest as Susan Stewart suggests that to

elicit repetition of this nature is to forgo the ‘ongoingness of the real world’ (Stewart, 1993, pg: 20). By the mid 1990s the *Longue durée* of these artists was quite apparent and now in 2014 this position is resolute. This paper wishes to contribute three points. These are that:

- Artists who retain/maintain a fixed position expose an element of creative thinking hidden by the dominant pedagogical method of ‘not knowing’. This subjugated area could be loosely called ‘dwelling’ this is articulated in pages 5,7,8 & 10.
- One of the areas that not knowing privileges is the generative potential of chance and experimentation and this paper would like to contribute the idea and examples of how artists with fixed *long duree* approaches to creative work can allow for a more replete insight into ‘creative work’. This is articulated in pages 7,8,9,10.
- Artwork that appears through a fixed schema paradoxically provides a more clearly illuminated the relationship between pedagogy and social change. This is articulated in pages 6 & 11.

Dwelling and ritual

In the opening scenes of Russian Director Andrei Tarkovski’s last film *The Sacrifice*, 1986, the main protagonist Alexander ruminates on the creative potential of dwelling. Together with his grandson they plant and water a tree and Alexander recounts the story of a Buddhist monk who returns ritualistically to water a tree. Alexander states that he firmly believes that method that is fixed and certain can provide difference. He uses the almost an absurd analogy, as if to emphasise the emphatic nature of his insight, of pouring a glass of water down a sink at the same time each day would through its repetitious agency need to engender change and difference. It is here that the Deleuzian notion of repetition, engendering a non-visual ‘difference’ gains traction in our discussion. In *Difference and Repetition* he states ‘in considering repetition in the object, we remain within the conditions which make possible an idea of repetition. But in considering the change in the subject, we are already beyond these conditions, confronting the general form of difference’ (Deleuze, 2004, pg: 91) Alongside ‘*The Sacrifice*’ and a companion to this example is a story I overheard by British artist Roger Ackling when I was a first year Fine Art student in Chelsea College of Art and Design in 1993-4. Roger was speaking to a student who was stuck, unsure of how to begin, not-knowing what to do, let alone proceed. What was said was of this general sense ‘*if this course was run differently and we gave you projects to work through we might imagine a project where I was to give you something like a plug, and you were to work only with this plug for the whole year, you couldn’t add anything to it nor introduce something extra into the equation. I can guarantee that you would make something amazing from these conditions*’. This story has a long register in my memory. What impressed me then as now is the instance that creative potential of staying still, or what I would call dwelling. This is contrary to the destructive deconstructive impulse outlined by Thierry de Duve in *When form has become attitude-and beyond* (De Duve, 1994) and calls to minds Franz Kafka’s aphorism in the *Blue Octavo Notebook* (Kafka, 1988) “You do not need to leave your room. Remain sitting at your table and listen. Do not even listen, simply wait, be quiet

still and solitary. The world will freely offer itself to you to be unmasked, it has no choice, it will roll in ecstasy at your feet”.

Education and art making.

One of the keys to unravelling ‘not knowing’ is the understanding of how Fine Art education and Fine Art practice have become enmeshed following the global questioning of grand narratives that came to its zenith in May 1968. It is no coincidence then that the trinity of key texts on ‘open’ pedagogy, Ivan Illich’s Deschooling Society (Illich, 2000) Paolo Freire’s Pedagogy of the oppressed (Freire, 1996) and Jacques Rancière’s The Ignorant School Master (Rancière, 1991) were all written, or had their genesis within during the same period which produced Lucy Lippard’s Dematerialised Art Object (Lippard, 1997). For American Conceptual Artist Joseph Kosuth art after Marcel Duchamp’s readymades, inaugurated in 1911 is explicitly concerned with the questioning agency of art’s nature. When Duchamp elected everyday objects to be considered artworks, a decisive rupture occurred within our aesthetic and cognitive treatment of artist’s work that had a marked effect upon not only artistic practice but also artistic education. Joseph Kosuth is the aegis of conceptual art, and certainly one of the only members of that loose group of artists not to distance himself from the genre defining title. In a series of powerful essays entitled ‘Art after Philosophy and After’ written between 1966-1990 (Kosuth, 1991). Kosuth stands as arbiter of the dematerialised philosophical turn in art making and as its reflective custodian. Overriding modernist Clement Greenberg’s commitment to medium particularities, Kosuth advocates that to be an artist is to question the nature of art. Coupled with this is the now necessary tendency to question the teaching of art. If art is unshackled from its medium ideological basis then its teaching by proxy also has to reflect this radical overturn. Both artists that I have discussed so far are striking in their immovable position or method. Ackling and Charlton also have long careers as educators, Ackling for 30 years at Chelsea College of Art and Design, London, and Charlton also at Chelsea, but latterly at De Atelier, Amsterdam. What I would like to highlight in this paper is how these artists committed to the *Longue durée* impacted and can be seen as useful models to illuminate and expand the contemporary myopic obsession with ‘not-knowing’. More than most subjects within Higher Education, and maybe uniquely so, Fine Art making and teaching have the same genesis.

Undergraduate and Postgraduate art practice education lacks a discrete and firm body of knowledge upon which to stand. It is a canon-less area with contrary methodologies, and so perhaps it is not surprising that ‘not knowing’ has become a popular rhetoric both with pedagogues and artists alike. Joseph Kosuth in his 1990 essay ‘Teaching to learn-a conversation about how and why’ (Kosuth, 1990) identifies the combination of history and a contemporary ‘cultural reflexivity’ as the key components within Art education. On its own tradition very quickly becomes craft and technique. Without the necessary philosophical question as to something’s agency and existence, art is resigned to tradition, or rather young artists are ‘oppressed by their traditions’ Kosuth’s argument finds common ground with De Duve in that the nineteenth century academy taught the trade, the *meiter* of art, or the ‘How’ but were not taught to ask ‘Why’.

Ibidem as an artistic method.

In Rebecca Fortnum essay 'Creative accounting' she states that for contemporary artists such as Merlin James or Ryan Gander 'the intuitive comes into play only when the conditions are right, it works alongside (rather than competes with) 'critical thinking and, crucially, allows them to access the valued '*terra incognita*' (Fortnum, 2013 pg: 77). I would always state that this kind of knowledge is applied after the fact rather than being upfront and prescient within a working process. This is not a logical and intelligent series of events but rather exists as a working method that works 'in despite' of whatever intelligence an individual may have. One example that I can recount here would relate to my first year as an Undergraduate at Chelsea College of Art and Design, London, in 1993. I was a student within the Painting programme and like most courses then, and now, students were expected to work with an amazing degree of independence from the beginning. No projects were outlined simply a structure to operate within, students were simply allocated a workspace and a tutor. I had decided that rather than experience the anxiety inducing neurosis of essentially 'not knowing' what to do I would arrive with a plan of work at hand. My project (although it lacked the agency of a set plan of action) was to make maps of where puddles were in London. Following a consistent Avant-Garde trope puddles appealed to me as they were overlooked, to me they existed outside of the artistic conversation, they were the lowest points, and they were ubiquitous. My efforts to avoid 'not knowing' were problematized by the lack of rain in London in mid September, early October 1993 and I resolved to make the first of what were to be many 'unanticipated' deviations. The following points organized numerically were the steps taken in this particularly artistic process.

Origins of thread on and through paper (1994)

1. I decided to refill puddles using tap water. This was the initial agency and point of the project. It hadn't rained and so the next thought was to replicate the conditions, which I had hoped to encounter. I don't think I ever considered this to be a kind of viable artistic activity but rather a means to access on some level the preconditions of the work I hoped to make.
2. Following this first deviation I then decided to make drawings or perhaps more appropriately named, 'diagrams' of what happened in the moments immediately following the pouring of the water to form the puddle. For example I was interested in what way the water moved, how it found its level, what the weather was like, the placement of the sun, what else was occurring around my location etc. Similar in some respects to point one this was another attempt at information gathering.
3. The information contained within these drawings although of interest to me, still fell short of what I thought art might be. The drawings were schematic, quickly achieved, had little thought for their visual-ness, and were in my mind essentially supplementary to the activity I was pursuing. However what was beginning to occur was a series of points of negation about what I wanted to look at and work through. This hadn't remained a thought about task but had become a process of actualization. In acting something out I had generated some definite positions about my thoughts and perspectives. A crucial position I now took relative to these 'drawings' was that art concerned time. It embodied time in some way, it needn't take an inordinate time but time, and how one spent time had to be central to the activity.

4. With this now at the forefront of my mind another further deviation came about where upon I decided to stitch the drawings into paper to affectively make perfect facsimiles. A wooden stretcher was constructed; paper was stretched over it (to allow ease of manipulation of the paper/page without damaging and to belie its hand made origins) and a copy of the drawing and hand written text was produced but stitched into paper.

5. At this point and looking at this representation of a quick drawing made slowly, I realized that what I was now concerned with was the ontology of drawing. I was interested in the difference between speed and slowness in drawing, how something can look like a drawn line, how something can look complete and unfinished. I resolved to focus purely upon the idea of the stitched line, outside of any notion of representation.

6. At this point the work had become dropping thread onto the photocopier and then stitching this 'shape' into paper. In my thinking I had made something that looked like itself. These drawings didn't have a relationship to other things but were inward and looked like themselves.

These 6 points articulate a process that lasted a period of about 4 months, and although the initial project required rain and puddles to exist, this aspect had long since been forgotten about or derailed by the apparent onward process of not knowing. It had in fact rained after about 1 month but the investigative process of wondering what may happen next was pulling me in quite a different direction. In recounting this sequence of events in no matter what kind of orderly fashion I am reminded how contingent creativity is upon following the appropriate road. Intuition here plays a problematic and contested role. In the *Psychology of Intuition*, Edward J. Wisniewski proposes that intuition should play an extremely limited role in understanding how humans think and behave, as accounts of intuition rarely factor the situation that produced certain behavior. He states 'they evaluated the context in which the thoughts, behavior, or feelings occurred and attempted to construct an explanation that implicated factors that were intuitively plausible causes (Wisniewski 1998, pg: 55). My concern for a practice validated upon change within post-media is that left to its own devices it can very quickly become very unhealthily entropic.

Ackling had been a student of radical art educator Peter Kardia who taught at St Martins School of Art between 1964-1973 and latterly at the Royal College of Art establishing the experimental media course, which he taught until it closed in 1986. Kardia is perhaps most closely associated with the A course at St Martins and particularly the 'Locked Room' experiment, in which students upon their first day were handed identical Styrofoam blocks, ushered through a door which locked behind them and were instructed through a number of rules to not talk to each other and to

work with what was in hand. The 'locked room' became a synecdoche for the approach of the course as a whole, a rational built upon restriction and overt process. Ackling whilst not a student within the 'locked room' would have certainly been exposed to this kind of radical pedagogy in its developmental years and for me Ackling's artistic work and his approach to teaching that I recounted above are wedded to and operate within the lineage of Kardia's teaching.

For 45 years Roger Ackling has made his work with the same unswerving approach and method. Using a regular hand held magnifying glass sunlight is focussed upon pieces of wood and small dots are burnt to create lines that run parallel to each other and traverse designated areas across the surface of the wood. Working right to left the lines can appear as an abstracted text that runs against the grain of the wood. Energy from the sun travels an inordinate distance to arrive at the surface of the earth to be focused through a hand held lens into dots which become lines in the way that letter's become words, and words become sentence's moving left to write across the surface of a page. These are quintessentially solitary objects that outwardly appear to change very little over time. A work from 1984 is barely distinguishable from a work made just last year. For Maurice Blanchot 'to surrender oneself to the fascination of the absence of time' (Blanchot, 1982) is the *sine qua non* or 'essence' of solitude. For myself and from within this teaching from stasis I was abundantly aware that as my work altered, as it did by necessity, then Ackling's work didn't. As an undergraduate my work moved from interests in British Land Art and artistic documents of actions performed in situ through expanded drawing and its interface with architectural space, particularly the white cube, through to what has become a long standing interest in the life of quotidian objects. These concerns map my developing knowledge and sophistication with contemporary art over the duration of my degree programme and there is a sense in which a student's work should chime with prevailing understanding. An amazing degree of sophistication is required of Undergraduate Fine Art students within the UK and within my own institution at the University of Edinburgh students are encouraged thought grade descriptors to affect paradigm shifts within their own subject discipline. Grade A1 (which is comparable to % numerical value 90-100 states) 'In addition to the attainment at A3, below, the student has made an original contribution to the discipline, by questioning or challenging prevailing paradigms'. This is a schema which is shared across UK higher education and is an outcome based education designed in part to stretch a students ability. The problem with this strategy within Fine Art education is twofold. Firstly it places academics assessing student learning as hostages to learning outcomes, which they themselves in a great many instances have not written. The necessity for bespoke learning outcomes is wildly missed by many institutions and results in an 'un-reconstructed alignment' of learning to outcome. Secondly, a knock on effect of this disconnect is learning has direct servitude to the knowledge economy. Contemporary Art education has an unhealthy relationship to the contemporary art world in that they are both expectantly out of kilter. The contemporary degree programme is either hopelessly wedded to an outmoded model based upon skill, craft or technique, or is so embedded within a pulse feeling feedback loop as to always miss a beat. In both these points Frank Furudi's criticism of the fate of education within the knowledge economy gains traction, when he states 'without a relationship to truth, knowledge has no intrinsic meaning. It becomes an abstract insight that is more likely to be transmitted than valued, and can be recycled in its more mundane form' (Furudi, 2004, pg: 7). In contrast to this my experience of artistic education relative to the *longue duree* was to

see my own developments relative to a *metier* of artistic work. In opposition to the Professionalization of many Fine Art degrees, for example as exemplified by Liverpool John Moore's World of Work or WOW, this paper wishes to contribute the proposal that artists of the *longue Duree* provide a more knowledge centred pedagogy distinct from a market driven factors that act as a barrier to knowledge for its own sake. As Blanchot states

“The absence of time is not purely a negative mode. It is a time when nothing begins, in which initiative is not possible, where before the affirmation there is already the recurrence of the affirmation. Rather than a purely negative mode, it is time without negation, without decision when here is also nowhere.” (Blanchot, 1982, pg: 73)

This is a position from within which a healthier relationship can be established with necessary limits.

In 1972 Alan Charlton made a startling pronouncement for any young artist “I am an artist who makes a grey painting.” The materials that Charlton employs are similarly prosaic, standard builders 4.5cm timber, household paint and brush and Charlton has described the activity of painting as akin to painting a door. For Charlton working as an artist is an everyday activity and if artists are valued for the difference that they engender within experience his contribution or revolution is his consistency. This attitude has led to some startling insights of the creative mind. In an interview in Flash Art in 1995 Charlton describes the almost humdrum workaday repetition within which he works. He chooses a location across the city from where he lives, as he wants the same anonymity as any other person going to work. They are not works of excess, but for me are works of the left, and are compelling because they made from within the proletariat. He eschews assistants and his processes suggest the work of what one person can achieve. This is perhaps best exemplified when in one instance the local household paint supplier stopped stocking the brand and type of paint that Charlton had been using for some years with regularity within his fixed schema. He describes that initially he began searching increasingly further afield for the same brand when he realised the error in this kind of development. If he was going to work over a *longue duree* accepting elements within his working methods of this nature, some, which may not run alongside his own preference or taste, was a necessary and vital aspect of his works development. This instance has stuck with more than many narratives of artists working processes. Like all the artists working within an *ibidem* methodology the work moves strikingly away from uncertainty to the extent that ‘not knowing’ would seem to currently not to figure. Maybe none of these artists symbolically have a first work (in the way that Martin Creed has no *work no.1*) but certainly those initial works are already imbued with an absence of progression in any conventional sense. Roger Ackling has described how he doesn't subscribe to change (Ackling, 1998) and Alan Charlton has stated if for whatever reason he decided he didn't want to make anymore grey paintings there wouldn't be any other work to be made (Charlton, 1995). Looking back as both these artists begin, nothing in a sense has creatively been initiated. There is no looking forward in a manner in which the 1970s was marked by proliferation of new media initiatives and likewise there is equally no looking backwards in a way in which the 1980s became retrogressively remembered for its returns in embracing neo-expressionism and neo-minimalism.

Conclusion

A leitmotiv throughout this paper has been the suspicion that ‘not knowing’ as an ontology of creative thought is not wholly adequate to describe what artists do. My suggestion is that there is something insidious about artistic practices position relative to not knowing in a pedagogical context. As Rachel Jones articulates clearly in her essay ‘on the value of not knowing-wonder and beginning again and letting be’ (Jones, 2013) not knowing has long been entwined within a history of western philosophical thought. The problem arises however not from within the methods developed under the umbrella of ‘not knowing’ but rather at the conjunction of ‘not knowing’ with a pervasive neo-liberal knowledge economy. In this schema it is this papers suggestion that ‘not knowing’ gradually undermines agency and disallows any deep insight from forming and in looking at artists committed to the *Longue Dupree* provides an important ballast. Ultimately it’s this papers aim to create a space within ‘not knowing’ for an attitude which is concerned with dwelling and being *resident*. This neighborhood is where the student of creative work may locate being idle, laziness, boredom, staring, and blinking, and other such essentials of artistic work occluded by dominant mercantile ideology.

References

- Ackling, R, 1998, Set Aside, Annely Juda Fine Art
- Atkinson & Claxton, 2000, Intuitive Practitioner: On the Value of Not Always Knowing What One is Doing, Open University Press (1 May 2000)
- Barthelme, D, 2008, Not-Knowing: The Essays and Interviews, COUNTERPOINT (2 Oct 2008)
- Blanchot, M, 1982, The Space of Literature: A Translation of "L'Espace Litteraire", University of Nebraska Press; New edition edition (1 Jun 1982)
- Berland, J, 1996, Theory Rules: Art as Theory/theory as Art: Art as Theory/Theory and Art, University of Toronto Press (1 Feb 1996)
- Charlton, A, Summer 1995, Flash Art International #183
- De Duve, T, 1994, “when form has become Attitude-and beyond” in The Artist and the Academy: issues in Fine Art Education and the wider Cultural Context, ed. Nick De Ville and Stephen Foster
- Deleuze, G, 2004, Difference and Repetition, Continuum
- Dewey, J, 1964, On Education-selected writings, Random House
- Fisher & Fortnum, 2013, On not Knowing, How artists think, Black Dog Publishing London UK (30 Sep 2013)
- Fraure, E, 1972, Learning to be- the world of education today and tomorrow, UNESCO

- Ferudi, F, 2006, Where have all the intellectuals gone? : Confronting 21st Century Philistinism, Continuum; 2 edition (10 Sep 2006)
- Friere, P, 1996, Pedagogy of the oppressed, Penguin; 2Rev Ed edition (25 Jan 1996)
- Illich, I, 2000, Deschooling society, Marion Boyars Publishers Ltd (July 1, 2000)
- Kafka, Franz, 1998, The Blue Octavio notebooks, Exact Change,U.S. (20 April 1998)
- Kosuth, Joseph, 1991, Art After Philosophy and After: Collected Writings, 1966-1990, The MIT Press (August 13, 1993)
- Krauss, R, 1979, Sculpture in the expanded field, October, Vol. 8. (Spring, 1979), pp. 30-44.
- Krauss, R, 2000, Voyage on the North Sea-Art in the age of the post-medium condition, Thames & Hudson (17 Jan 2000)
- Lippard, L, 1997, Six years: the dematerialisation of the art object 1966-72, University of California Press; Reprint edition (7 April 1997)
- Ranciere, J, 1991, The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation, Stanford University Press (Aug 1991)
- Stewart, S, 1993, On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection, Duke University Press; New edition edition (1 Jun 1993)
- Tarkovski, A, 1987, The Sacrifice, Artificial Eye
- Wisniewski (Edward J.), 1998 Source: DePaul & Ramsey - Rethinking Intuition: The Psychology of Intuition and Its Role in Philosophical Inquiry

Word count: 5996

